

Hylan's Army Greeters Want \$250,000 More

Socialist Aldermen's Objections Put Mayor's Request Over Till Tuesday's Meet

Total Cost Near \$100,000

\$180,000 Authorized for Welcome to Soldiers: Elaborate Fete Planned

Mayor Hylan yesterday asked the Board of Aldermen to give \$250,000 to the Mayor's Committee on Welcoming Homecoming Troops. The money is wanted to cover part of the cost of greeting the repatriated American soldiers of New York and immediate vicinity.

In his message to the Board of Aldermen Mayor Hylan requested the issue of a quarter of a million dollars of special revenue bonds. President Dowling moved that the resolution voting the money to the committee be adopted at once, but the Socialist aldermen and Alderman Squires, of Brooklyn, interposed objections and the proposal was made a special order for next Tuesday.

Already \$100,000 for welcoming purposes has been put in this year's budget. This, with the \$80,000 authorized for the Victory Arch and the \$250,000 asked for yesterday, makes a total of \$430,000 the city would be contributing toward the soldiers' welcome.

Total Cost Nearly \$700,000

Grover A. Whalen, the Mayor's secretary, who presented the Mayor's message asking for the \$250,000, said the total welcoming expense would be between \$600,000 and \$700,000. The money the city does not provide will be raised by private subscription, he added.

The Mayor's committee plans parades for the New York regiments as they return from France. For these there will be street decorations costing \$125,000.

In City Hall Park the decorations will be of the Colonial period, following closely those set up by old New York in honor of George Washington.

On the morning of each parade there will be a reception to officers at City Hall. The officers will be greeted by a guard of honor in uniforms of Revolutionary War time.

Washington Arch, in Washington Square, will be the center of other columns and arches that will form a portico through which the troops will start their march up Fifth Avenue. These arches will be emblematic of the Allies of the United States.

Gaily Decorated Route

As the veterans reach Twenty-third Street, they will emerge into Madison Square through a canopy of camouflaged netting, which will disclose a brilliantly decorated square, having the Arch of Victory as its central setting and with the Altar of Liberty to the east. Above the arch will be suspended a nest of captive army observation balloons in holiday garb.

Large hanging evergreens, garlanded poles, torches, and other decorations, will convert Fifth Avenue in front of the Public Library into a Court of Victorious Deeds.

At the plaza at City Hall, the Mayor's Committee plans its supreme decorative feature. This will be a series of giant national flags, in front of which the decorated zones, the Fifth Avenue Association is planning a gala welcome dress that will make the returned boys wonder if it is the street they used to know.

\$25,000 for Illumination

The association also is finding vantage points in office drapes and windows from which relatives of the veterans may view the triumphant return.

Examination of the decorations will cost \$25,000. Mr. Whalen told the aldermen. He said \$15,000 was needed for a grandstand in Central Park. There the plaza, the troops will wheel into Central Park South and past the grandstand. After a march down Broadway, the troops will break ranks.

At Mayor's Committee is contemplating dinners for the troops after the parades. It is estimated these, which will be served in armories, will cost \$300,000.

After the dinners, there will be boxing bouts and vaudeville entertainments in the armories.

Males Lightest Sleepers

According to a British scientist, men go to sleep more quickly than women, but sleep less soundly and, if in normal health, not so long.—Pittsburgh Dispatch.

60,000 Souls in Venice

About 60,000 is the estimated population of Venice, which is built on between seventy and eighty islets.—Pittsburgh Dispatch.

Cuchow's

14th Street, near Fourth Avenue

Fill that job quickly

Place that Help Wanted Advertisement in The New York Tribune tomorrow where the man or woman YOU WANT will read it.

We will bring your advertisement to the personal notice of hundreds of persons who have registered with The Tribune's Better Job Bureau.

Fifty cents is the average cost of such an advertisement. Copy received over the phone up to 9 o'clock tonight.

Phone **BEEKMAN 3000**

Dilution of Labor Is Opposed by U. S. Board

Close of War Has Ended Necessity of Practice Used During Conflict

WASHINGTON, Jan. 20.—Dilution of labor is not a national necessity at this time, the Training Service, Department of Labor, announces, because dilution is of value only in immense quantities of production. Originally dilution was intended as a part of the war program, when it would have been greatly needed, but the signing of the armistice changed conditions so radically that an investigation as to the necessity for dilution was at once undertaken, and the decision was reached that it be abandoned.

Only a few very large factories, at the most, make standardized products in such quantities that dilution can be serviceable, the service reports. Dilution is of two kinds—first, the study of processes and their subdivision minutely, so that each person does a comparatively minor part of the work in producing each article manufactured; second, the substitution of less skilled workers for skilled men and the limitations of skilled workers to only the most important types of work in each factory.

Theatre Men See Victory in Fight On Tax Increase

Senator Reed Wires Situation Is Favorable, and Senator Smoot Declares House Rates Are Unjust

Marc Klaw, of Klaw & Erlanger, theatrical producers, received a telegram yesterday from Senator James A. Reed, of Missouri, indicating that a canvass of the Congressional Conference Committee showed that conditions were favorable for the elimination of the 20 per cent tax on theatre tickets. The wire was made public following an executive meeting of the United Theatre Managers' Protective Association in Morris Gast's offices. It follows:

"I have canvassed the committee and find the conditions most favorable. Expecting the matter to come up for vote tomorrow. Advise accordingly to your associates stop avalanche of protests."

Mr. Klaw wired back the following: "My thanks and appreciation for your courtesies and interest. I feel that a great hardship and disaster would follow a 20 per cent tax. I will advise my associates, but it will be difficult to stop the avalanche of protests going out from the theatre."

Unjust, Says Senator Smoot

The following telegram which Senator Reed Smoot sent to the Theatre Managers' Association of Salt Lake, Utah, was given out here yesterday: "The members of the finance committee insisted that rates of theatre revenue bill be reduced one-half, the Senate Committee and the Senate agreed to the reduction. I shall insist that this conference report contain the Senate rates."

"The House rates are unjust and cannot be defended."

Anathema to the members of the association, Claude Kitchen, who has been holding out for the increased tax, has resented the Smoot's statement. Charles B. Dillingham to prepare a brief setting forth the producers' contention that the proposed 20 per cent tax could kill the theatre industry.

This brief was prepared at a meeting of managers, including David Belasco, Leo Shubert, John L. Golden, Arthur Hammerstein, Morris Gest, William A. Brady and Charles Dillingham, last night. The brief was forwarded immediately.

6,000,000 Sign Petitions

The number of signatures to the anti-tax petitions which are being circulated in every theatre in the United States now totals 6,000,000. The New York district has contributed 1,500,000, Mr. Gest announced, and 60,000 soldiers and sailors have been among the signers.

Suggestions that the protestants be stopped will be disregarded, said Mr. Gest. "This is too big to stop now," he said. "We could not flag the protestors if we wanted to."

Members of the American Federation of Musicians and the International Alliance of Theatrical Stage Employees are taking an active part in the fight. Announcement of other labor unions that have endorsed the protest will be made tomorrow, Mr. Gest said. The following cable was dispatched last night to Samuel Gompers, president of the American Federation of Labor, who is in London:

"Proposed increased theatre tax legislation will be ruinous to thousands of union men, affiliated with the American Federation of Labor. We beg your immediate intervention."

Boston Has Housing Plan

BOSTON, Jan. 20.—Boston, even before the announcement of the Federal government's reconstruction building programme had under way a housing plan aimed to demolish the city's slums and to relieve congestion as much as possible.

The situation is complicated by the high fares on the street railway system, which tend to keep workers massed near places where they are employed.

Several other cities are also contemplating housing programmes on a considerable scale when the Department of Labor made its plan public.

Reprinted from yesterday's late editions

Opera

A Marionette Show With Music at the Metropolitan

Opera House

By H. E. Krehbiel

When Rimsky-Korsakoff, a man of intellect and a composer of genius and experience, wrote "Le Coq d'Or" he thought he had created an opera. So did the Russian censor who, for political reasons, suppressed it till after the composer's death. So did the manager of the Private Theatre at Moscow, who produced it in May, 1910. So did the composer's widow, who protested, though in vain, as she did against the choreographic perversion of "Scheherazade" when the work was presented as a sort of glorified Punch and Judy show in Paris and London in 1912. It was in this form that Mr. Gatti brought it out at the Metropolitan Opera House last March and again, for the first time this season, last night.

The excuse offered for the transmutation of the work is that its action offers insuperable difficulties to operatic singers. There is nothing novel in such a contention. It stands as against every lyric drama that is a trifle remote from the old-fashioned concert in costume. As a rule opera singers are not actors. They wear costumes sometimes of historical appointments (not always in these days, when a prima-donna's caprice or vanity is paired with popular indifference to the serious side of art), and make their arms, attitude and voice more or less pleasing and intelligible sounds with their voices. That is acting as they conceive it to be. Only a few of the artistic folk at the Metropolitan have any higher conception of their mission. There was one exception in evidence last night—Miss Muzio, in "Cavalleria Rusticana," a very notable exception indeed. But the rule is as stated.

"I am not here to act, but to sing," said an indignant tuppenny tenor to Mr. Barker years ago, when he was preparing an operetta for performance at the Casino.

"God forbid that I should ever undertake to teach you to act," was the fervent reply; "I am only trying to tell you how to get onto the stage!" And then he confessed to him who is now recording the incident that the everlasting punishment which he expected after death for his sins on earth was to have to train opera tenors for new roles in hell. It was a powerful plea in favor of the doctrine of universal redemption.

We cannot quite accept the explanation of the transformation of "Le Coq d'Or" as authentic when we recall the genesis of the change. It was made in a period of the world's history very like that in which Dryden said: "A very merry, dancing, drinking, laughing, quaffing and unthinking time."

The world had been dance-mad for several years; it was in very truth "dancing on a volcano." The neurologists of the next generation will no doubt give some attention to the subject and associate the phenomenon with the world war. We shouldn't wonder, although, unlike the nervous disorder which followed the plague in the fourteenth century, our mania preceded our war. It was necessary instead of a sequential symptom.

Our fox-trotting and tangoing had little to do with the revival of pantomimic dancing, but it was classical, and the Russian Ballet, but a good deal to do with the creation of that popular form of mind which is ready to demand seriousness in the theatre and is content with a stimulation of the senses. But perhaps "were to consider too curiously to consider so."

We received definitive instruction touching the proper attitude to hold when Mr. Fokine's version of Rimsky-Korsakoff's opera was first vouchsafed to New Yorkers. All who saw and heard the "opera-man of Fokine" were classified and summarily disposed of. Did you wish that it had been like something else? You were an "impossibilist." Did you wish that it might have been presented as the composer conceived and created it? You were a purist who favored "the Hamlet" without scenery and Ophelia without a boy. You preferred lay to a split infinitive, historical accuracy (where that element enters into consideration we cannot even guess) to the Hamlet of the theatre, death to life. If you didn't like it simply because you didn't like it (quite a sufficient reason for a woman), you were a "bored" person.

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Adele Rowland on This Week's Palace Bill

An Edwards "juvenile" show in which the Edwina Edwards appears is one of the pleasant things at the Palace bill this week. A new musical offering is presented by Cecil Lean and Cleo Mayfield, in which they sing of the beauty of the air sitting on trees, a surprise, a multitude of angels ("six ringings of bells"). Dives rising out of hell and Lazarus in Abraham's bosom, "besides several heated dancing jigs, sarabands, and country dances."

Turn about is fair play in the opera house. Don Giovanni had his fling on the puppet stage before Mozart composed him, and the passion of Pelléas and Mélisande was designed by Maeterlinck to be exhibited in a marionette theatre. Debussy wrote his opera in spite of the Belgian poet's protest, just as Fokine made a pantomime song out of "Le Coq d'Or" against the wishes of the composer's widow.

Mr. Gatti will not let us hear "Pelléas et Mélisande," but can give us an exploitation of Rimsky-Korsakoff's opera. But that is purists' talk. Fie on all purists!

But though what Mr. Gatti has given

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Drama

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